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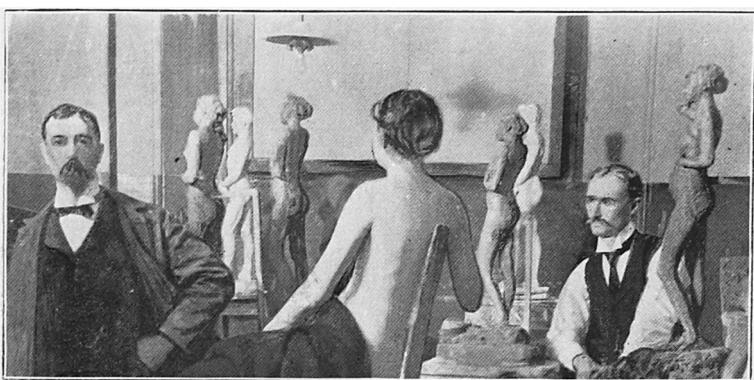
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THE SCHOOL OF THE ART INSTITUTE OF CHICAGO.*

II.—The Evening Modeling Classes.

THE evening life modeling classes were brought together by Mr. Herman A. MacNeil some two or three years ago and made a very flourishing department of the school. On his departure for Rome, the classes lost some enthusiasm, but since Mr. Charles James Mulligan took hold of the work, his unusual energy and characteristic personal force have brought the classes to the highest importance they have yet reached. The classes meet three nights a week — from seven to half-past nine o'clock — and by electric lighting have almost the same advantages the day students enjoy.

In order to become fitted for life-class work, the students are expected to have done drawing and modeling from the antique as well as from the head. Many have done such preliminary work for several terms. They not only work from the head and standing figure, but work on compositions from subjects given out by the instructor from time to time. Some of these compositions have been very good.

The enterprising spirit of the instructor does not stop here. His thorough knowledge of all the details of his art has inspired the students to learn all the ins and outs of sculpture, and through the liberality of the Institute have been enabled to cast their own figures in plaster, while some of them are hard at work carving marble. This has its practical importance, for casting is quite expensive.

The class is composed of men more than half of whom are of matured age. Through the day they are engaged in the practical trades as marble

* The first paper in this series was an introduction by Mr. W. M. R. French, in *BRUSH AND PENCIL* for November, 1897.

cutters, medal cutters, photographers, modelers and sculptors' assistants. This classwork enlarges their usefulness and educates them to a more refined taste, more artistic treatment, better construction and technic and a desire for better artistic results generally. The illustrations show the classes at work under the best conditions and some specimens of the work regularly done by some of the better students.

The classes are steadily increasing in size and importance of work,



THE HEAD CLASS.

and the students will ultimately go out into the world as artists and artisans better fitted every way for the work they may have to do.

It is an interesting sight to see the students busy with their clay, each one intent on some idea peculiar to himself, and all endeavoring to adapt themselves to the instruction of their leader, who is, by his European training in modeling and sculpture, as well as by practical experience gained in the trades, made particularly fitted to have charge of a class made up of men active in their various commercial activities.

The principles active in the class are toward breadth and simplicity, leaving extreme finish and detail until later. Proportion of the figure, character, pose, and line of weight, seeing the modeling in the largest



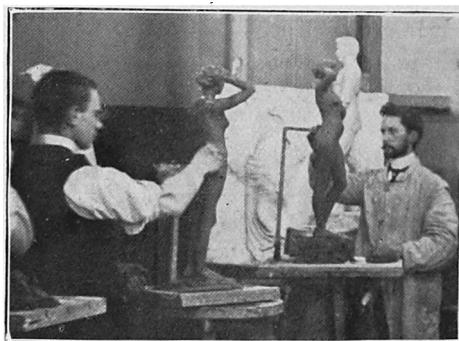
THE NIGHT LIFE CLASS.

masses, and treating masses by broad planes, are all the time urged on minds accustomed by their mechanical pursuits and conventional commercial taste, to elaborate the unessentials to the sacrifice of the big things seen in the best work.

The practical results of this department are far-reaching. A few years ago a prominent manufacturer of ornamental metal work said he was unable to do much in certain lines because he could not find men to do the work. Now he has no trouble whatever. The well-known firm of Winslow Brothers, workers in ornamental iron and bronze, now find themselves better fitted than ever before to carry to completion artistic designs by having an educated corps of assistants. The classes in drawing, design and ornament, and modeling carried on by the Art Institute are furnishing a body of artistically trained men and women that mean a great deal in the art industrial development of Chicago. While the night classes are as thorough and the work in hand as artistic as the day classes,

it is the endeavor of the instructors in every way possible to make the student feel the importance of this art training in his everyday work in the shop and to combine practical with professional suggestions, in the hope that the right principles of design as employed by the masters of past great periods of art may help him and his employer to higher and more artistic standards of taste, fitness and excellence. There has been an improvement in many different fields of design, and such classes as these evening modeling classes, getting down to the bedrock of study—the human figure—are sure to do a great deal toward emancipating us from the world of ugliness that touches us on every hand.

A SCULPTOR'S SCULLION.



TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION.

Omaha, June 1 to November 1, 1898.

Messrs. F. A. Bryden & Co., 255 Wabash avenue, will pack the pictures to be sent from Chicago to the Exposition. Blanks must be sent to Mr. A. H. Griffith, Detroit, Michigan, by April 1. Pictures and sculpture must be in the packers' hands by April 15. Each artist is requested to send not more than two pieces. While it is the earnest desire of the Art Department to encourage the artist in every way, only the best work is wanted, and in all cases where the artist is not known his work must be submitted to a jury of selection. It is the wish of the Art Committee that the exhibition be great in the sense of merit rather than in the number of pictures exhibited.